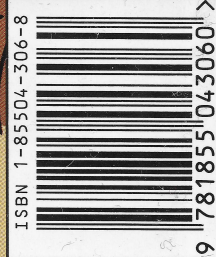


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DO AMERICA



Dennis Oneshots

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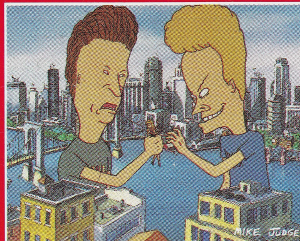
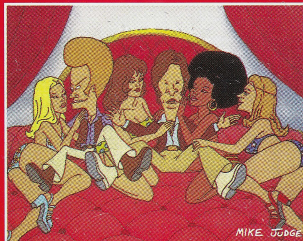
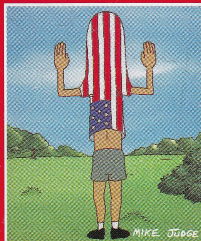
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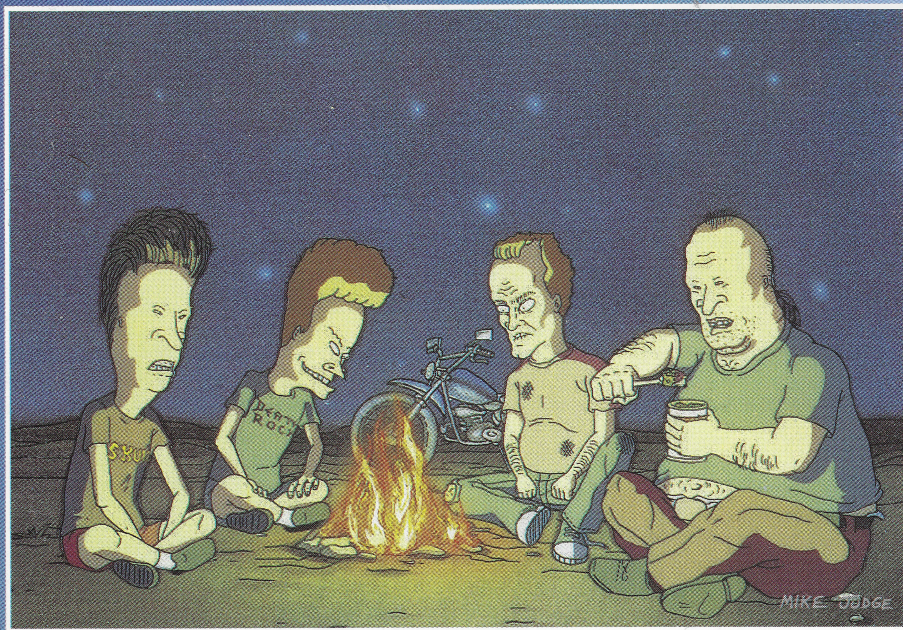
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Beavis and Butt-head DO AMERICA





Butt-head: Uh... huh huh, even though our new movie... (reading from prompter)

Beavis: (pulling on a giant cigar) Heh heh heh.

Butt-head: Is called B-B-Beavis And B-Butt-head (still reading) Do America...

Beavis: Um, you know, America is a funny place, heh heh. I just flew in from Hollywood and boy is my butt tired (drum roll). You know what I'm saying? Heh heh. Heh, oh.

Butt-head: Dammit, shut up Beavis, I'm trying to read this...

Beavis: But seriously folks, we do have a movie coming out, heh heh, and now that we're movie stars we get a lot of chicks. In fact I was just talking to one of these rock'n'roll chicks backstage. Boy she had



the face of a saint, heh heh. A Saint Bernard! Heh heh. You know what I'm saying. heh heh heh (drum roll). Hey, is this thing on? I dunno. Maybe it's just me. You know, my doctor, he says I'm crazy, heh heh. I said I wanted a second opinion. He said "Okay, you're a bunghole too." So I kicked his ass (drum roll). Heh heh. Boy it's rough up here.

(Butt-head wacks Beavis)

Beavis: Aaahh!

Butt-head: Dammit Beavis, ever since we did that movie you've been acting like a dumb-ass. Huh huh. Uh... so, uh, go see our movie. And now the reward for Best Internat... nad. Uh, I think this is the part where they have the rewards for the other countries.

Beavis: Whoa, other countries. Don't get me started...

(Butt-head wacks Beavis once more)

Beavis: Aaahh!

Butt-head: This is dumb. Huh huh huh.

BEAVIS AND BUTT-HEAD DO AMERICA™

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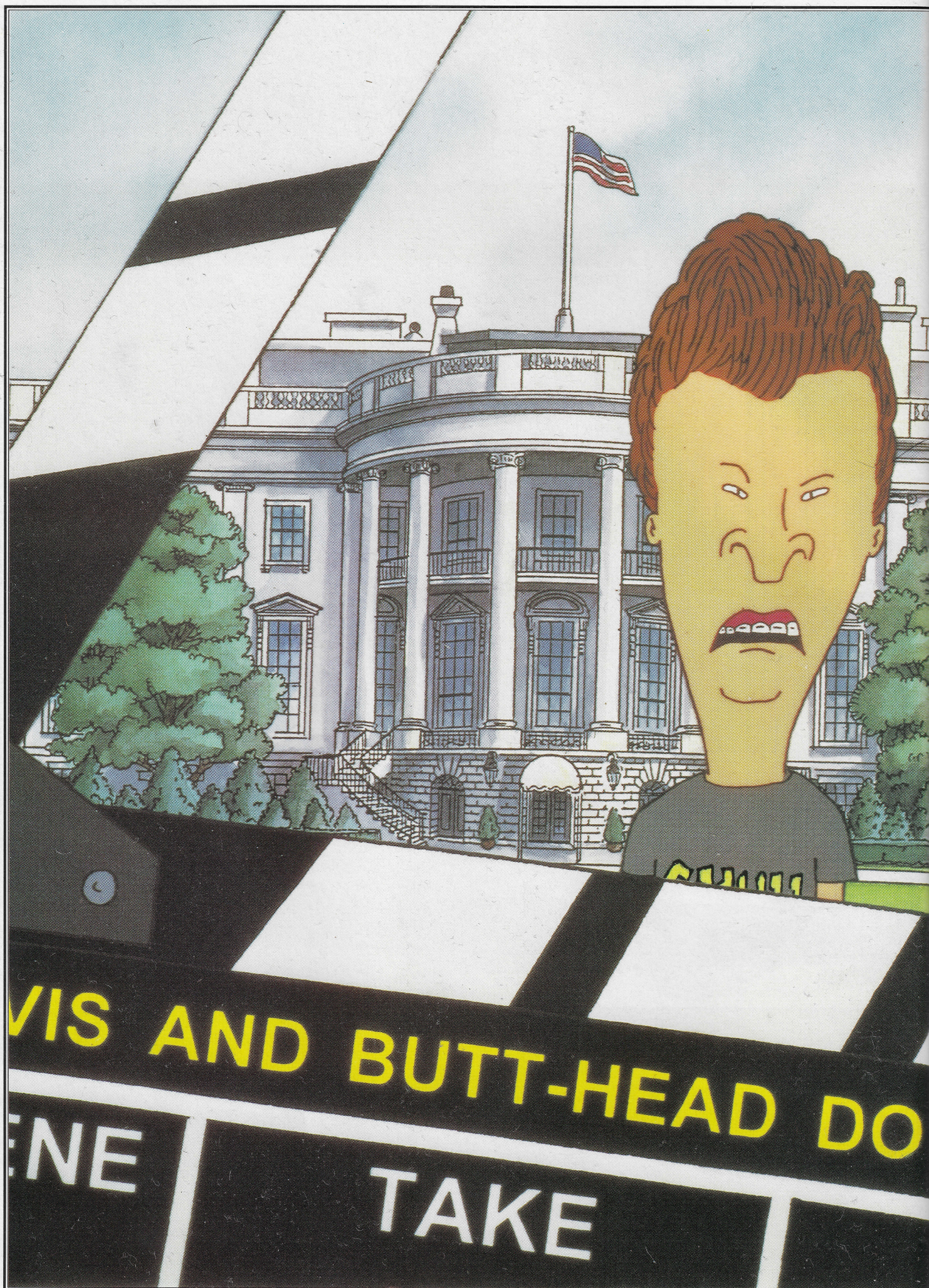
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AD17/97

A Dennis Publication



MIKE JUDGE



The Movie

INTERVIEW

Interview by Chris Connelly

BUTT-HEAD: I didn't understand why Beavis had to be in it. I mean, there was just this one chick and I would have had a lot better chance of scoring with her if this fart-knocker hadn't always been hanging around. Huh huh.

CC: Are you happy with the way the movie turned out?

Butt-head: Uh, well, to tell you the truth Chris, there is something about the movie I didn't understand.

CC: What was that?

Butt-head: Uh, I didn't understand why Beavis had to be in it. I mean, there was just this one chick and I would have had a lot better chance of scoring with her if this fartknocker hadn't always been hanging around. Huh huh.

Beavis: No way, dillhole. The reason we didn't

score was because the director wouldn't let us, heh heh. It's like I kept telling him "This chick's a slut, she wants to do it". And then he'd go: "It's not in the script". Heh heh. What a dumbass.

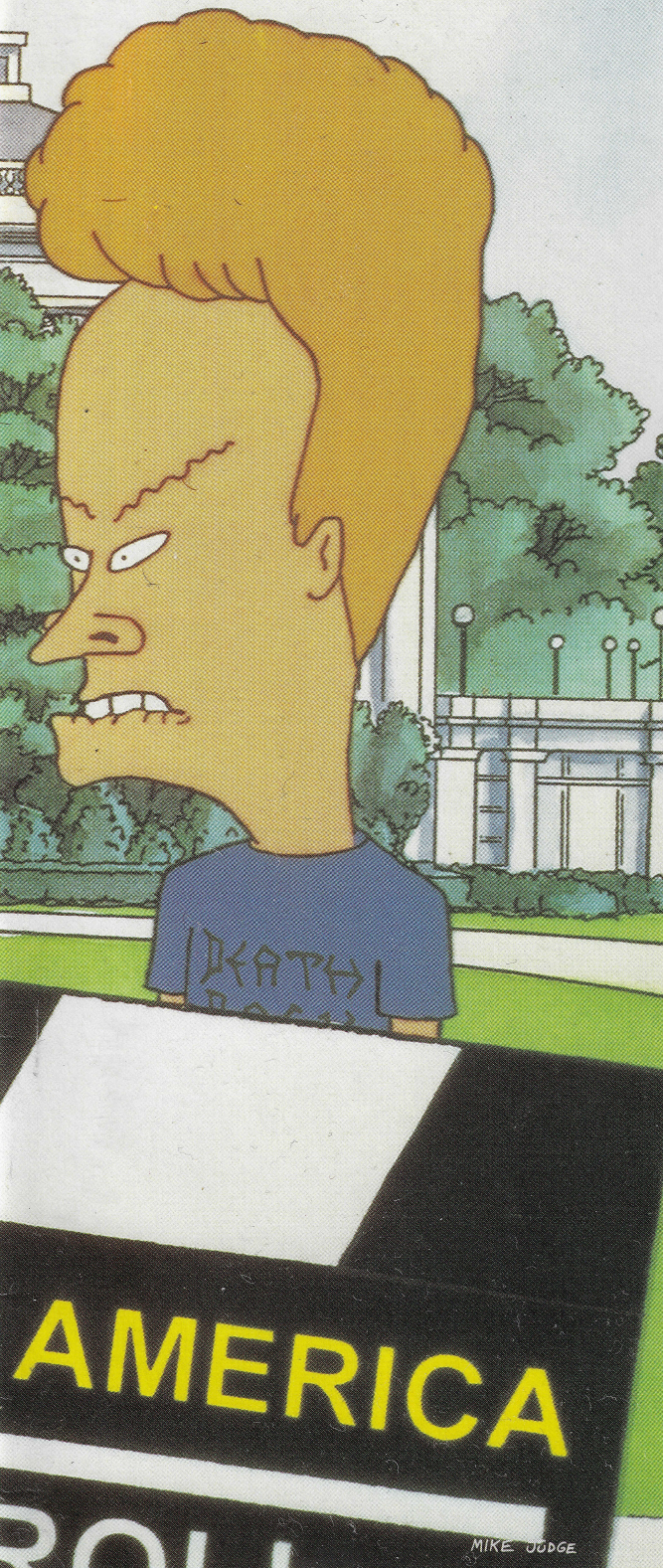
CC: So, what, I'm just guessing here, but did you have some problems with the director Mike Judge?

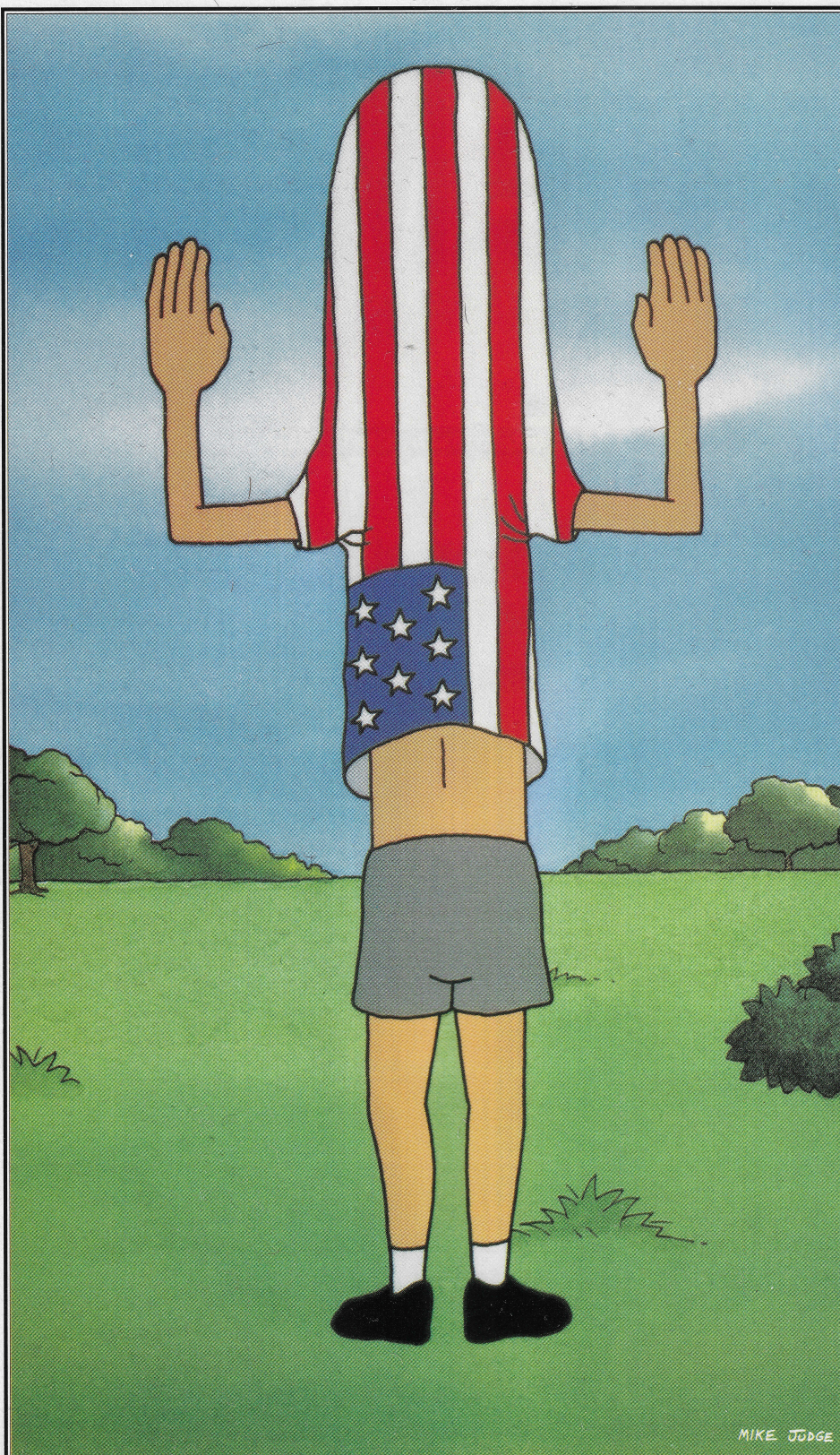
Butt-head: Yeah, he was like this really old wuss. Huh huh.

Beavis: Heh, heh. He'd tell us to do something and then we'd do it and then he'd tell us to do it again. Heh heh.

Butt-head: Really. I mean if he'd wanted us to do something over and over again, he should have had us score with that chick. Huh huh.

Beavis: Yeah. Heh heh. It'd be like "Beavis does the chick, take 432. And action!" Heh heh. And then I'd pull down my pants real slow. Heh heh. Da da da. Da da da da. Boooooiiiiing!!! Kapa capang. Heh heh. Yeah. Heh heh."





SO, DO WE SEE THE GREAT CORNHOLIO IN THIS MOVIE?

Beavis: "Oh boy, don't ask me to do that. You know, it's like it's not something I can do, you know. Dammit, enough of this crap. When are we gonna start doing this interview thing?"

CC: The opening credit sequence has kind of a nod to the '70s.

Butt-head: Huh huh huh. You said nad. Huh huh!

Beavis: Heh heh. Yeah, heh heh.

Butt-head: Huh huh. Yes you did.

Beavis: Heh. Yeah, you said it again see. Heh heh.

CC: Anyway, it looks like the opening was shot during the '70s.

Butt-head: No it wasn't! We weren't even born then.

Beavis: Yeah, really. Get your facts straight. We weren't born, and then when we were born we were only like, um, one or two and then the movie was shot this year, so, uh, you know, heh heh, you do the math. Heh heh.

CC: Well, everybody's, you know, wearing bell-bottoms and you've got the big afros you know.

Butt-head: Oh yeah. Well that was like the director's idea. He's stuck in the past, huh huh.

Beavis: Heh heh, yeah, really. Heh heh. It was probably like the last time he scored or something, heh heh.

Butt-head: (to interviewer) So what the hell is your point? Huh huh.

CC: Uh, I don't know.

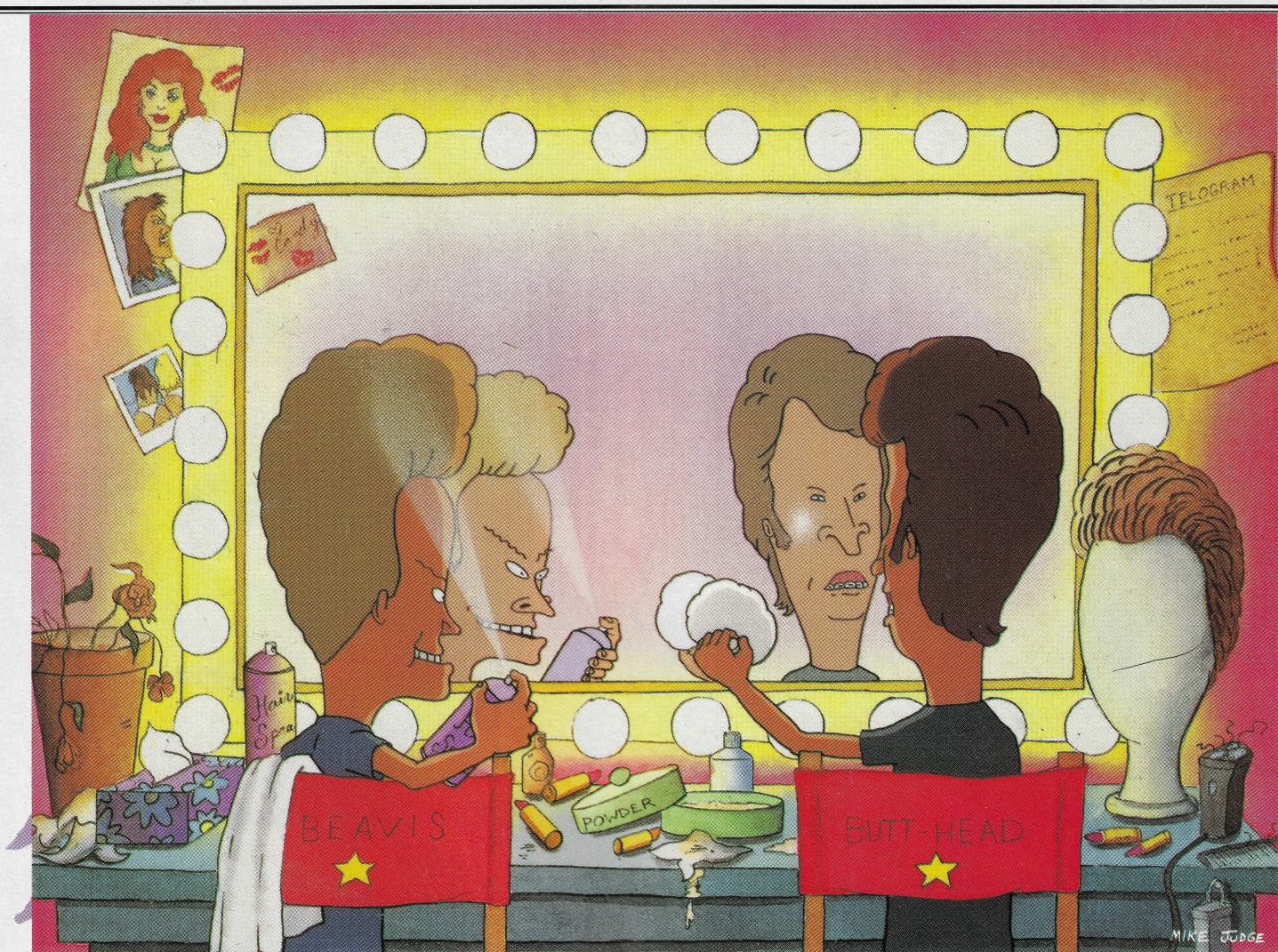
Butt-head: Dumbass, huh huh. Huh huh.

CC: So what happens in this movie? I mean where do you go? What do you do?

Butt-head: (Sounding authoritative) Well Chris, what you've asked is a three part question, and I think I'll answer the last question first. Huh huh, uh, huh huh. What was the question? Huh huh.

CC: Well, I mean you'd be sort of doing America. Sort of seeing, you know, the country and having adventures and meeting some colourful characters and maybe getting into trouble. Finding your destiny. You know, that kind of thing.

Butt-head: Uh, what? Huh huh.



Beavis: Heh heh. Huh?

CC: You know, so as you look back on growing up in Highland, what are your fondest memories?

Butt-head: Uh, I remember this one time when we were like eh, outside and we were doing stuff. Huh huh.

Beavis: Oh yeah. Yeah. Was I there?

Butt-head: Uh... Yes, you were, huh huh.

Beavis: Oh yeah. Yeah, yeah. I think that was pretty cool. As I recall. Heh heh.

CC: So you guys have some pretty emotional scenes in this movie. What was it like for you to do those?

Beavis: Well Chris, I pretty much do it all, you know. Like, um, heh heh. Check this out. Heh heh. Now I'm gonna be sad. Watch this (turns down mouth). See, heh heh. And now I'm

gonna be happy (looks normal). See, heh heh, that was pretty good. Huh! Heh heh.

Butt-head: Yeah. Huh huh. Check this out. I'm gonna act like I'm sad. Huh huh. Okay. "Uh, this sucks, huh huh!". See.

Beavis: Okay now check this out. Heh heh. I'm gonna, like, act like I'm putting my hand up. Watch this (raises hand). Heh heh, see, heh heh, I wasn't really doing it, okay, I was just acting

AS YOU LOOK BACK ON GROWING UP IN HIGHLAND, WHAT ARE YOUR FONDEST MEMORIES?

Butt-head: "Uh, I remember this one time when we were like eh, outside and, er, doing stuff."



WHAT DO YOU HOPE PEOPLE WILL TAKE AWAY FROM THIS MOVIE?

Butt-head: "Uh, I guess like popcorn and milk duds and bon bons and stuff."



like I was doing it. Now check this out (adopts Cornholio type voice) "I will kill everyone, you all must die". See, you thought I was someone else there for a minute, didn't you, heh heh.

Butt-head: Uh. Oh yeah, huh huh. That was pretty good Beavis.

CC: Have you thought about doing other types of movies together? Like an erotic thriller maybe?

Beavis: Well, like I said Chris, I can do

pretty much everything, you know, heh heh. Like, yeah, check this out (adopts Chinese voice) "I show you Tai Kwon Do, it's better than Thai Boxing".

Butt-head: That's not an erotic thriller Beavis. That's a Chinese movie. Huh huh.

Beavis: Yeah, yeah, I know. Yeah, like I say, I do everything. I can do espastic thriller or a Chinese movie. It doesn't

matter. Heh heh.

CC: Do you consider yourselves role models?

Butt-head: Huh huh, check this out. Huh huh, uh, no comment!

CC: You've been held responsible by many for what is known as the

dumbing down of America. Do you think that's true?

Beavis: (shouting) Yeah, yeah! No comment! Heh heh.

Butt-head: Huh huh. No comment! Huh huh.

Beavis: Heh heh, no comment, no comment. Thank you, drive through.

Butt-head: That was cool. Huh huh.

CC: What do you hope people will take away from this movie?

Butt-head: Uh, I guess like popcorn and milk duds and bon bons and stuff. Huh huh.

Beavis: Heh heh, you, you said bon bons. Heh heh.

Butt-head: Er, yeah. So what? Huh huh.

Beavis: Uh, well, yeah, sometimes... Sometimes I call my nads bon bons. Heh heh. You know. I guess I'm by myself when I do that though. Heh heh. Bon bons. Heh heh.

Butt-head: Boy Beavis, huh huh, you're never going to score. Huh huh.

Beavis: Shut up Butt-head. Heh heh.

Butt-head: You're just gonna sit around by yourself for your whole life making up names for your testes and your bunghole and your...

Beavis: Shut up Butt-head, I'm serious. I was just kidding. I don't really call them that. Heh heh.

CC: So, do we see The Great Cornholio in this movie?

Beavis: Oh boy, don't ask me to do that. You know, it's like it's not something I can do, you know. Dammit, enough of this crap. When are we gonna start doing this interview thing?

CC: Uh, we are doing the interview.

Butt-head: Uh, really... Huh huh.

Beavis: Ah, no way. Really? Heh heh. You got all that stuff about my nads and the bon bons and everything, Huh. Heh heh. You should have, eh, said something. Heh heh.

Butt-head: Huh huh. It's gonna be on TV. Huh huh. Everybody's gonna know. (Mimics Beavis) Bon bons. Huh huh.

Beavis: F**k you Butt-head! Blow it out your ass you sonofabitch.

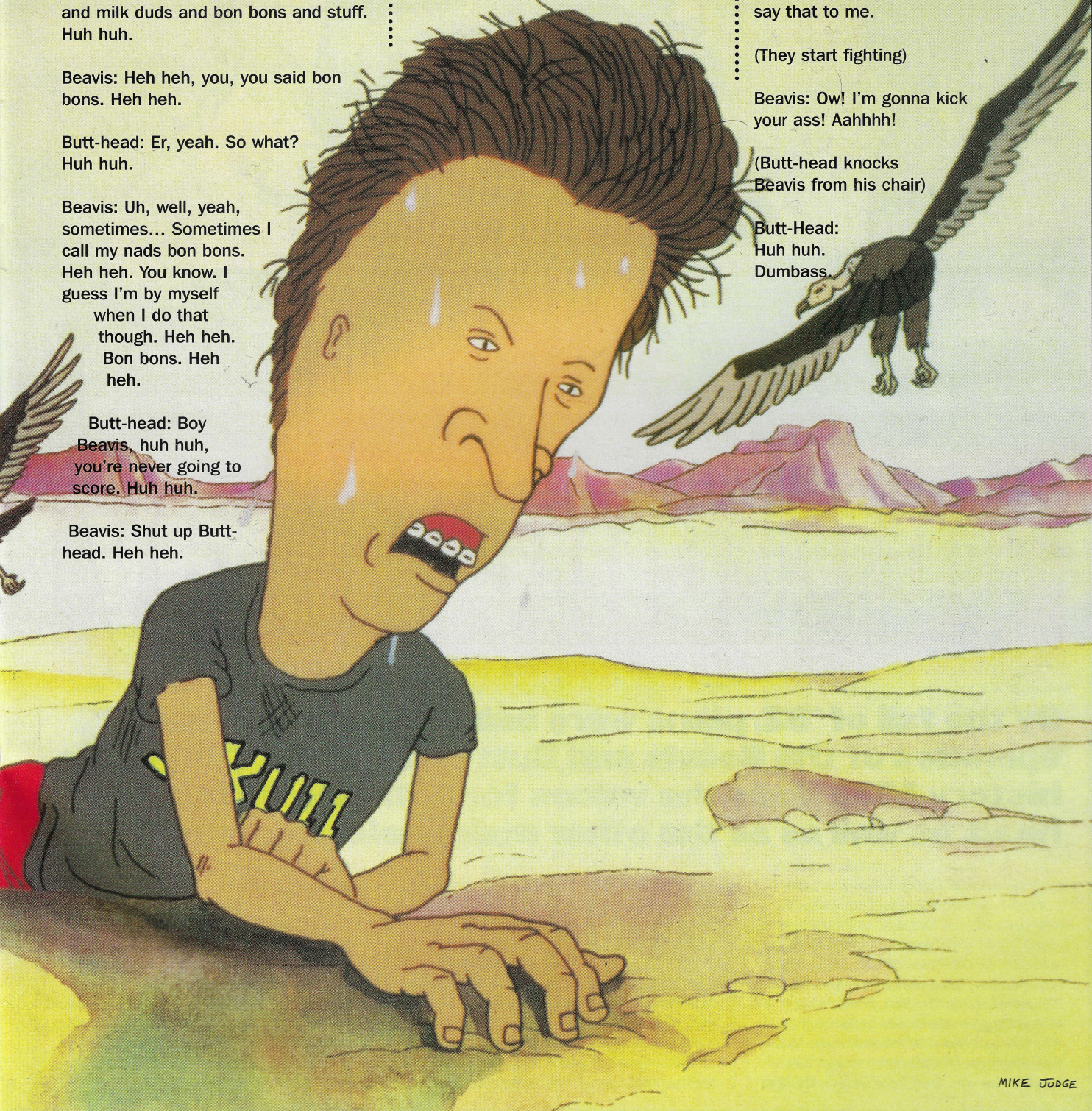
Butt-head: Dammit Beavis. Don't ever say that to me.

(They start fighting)

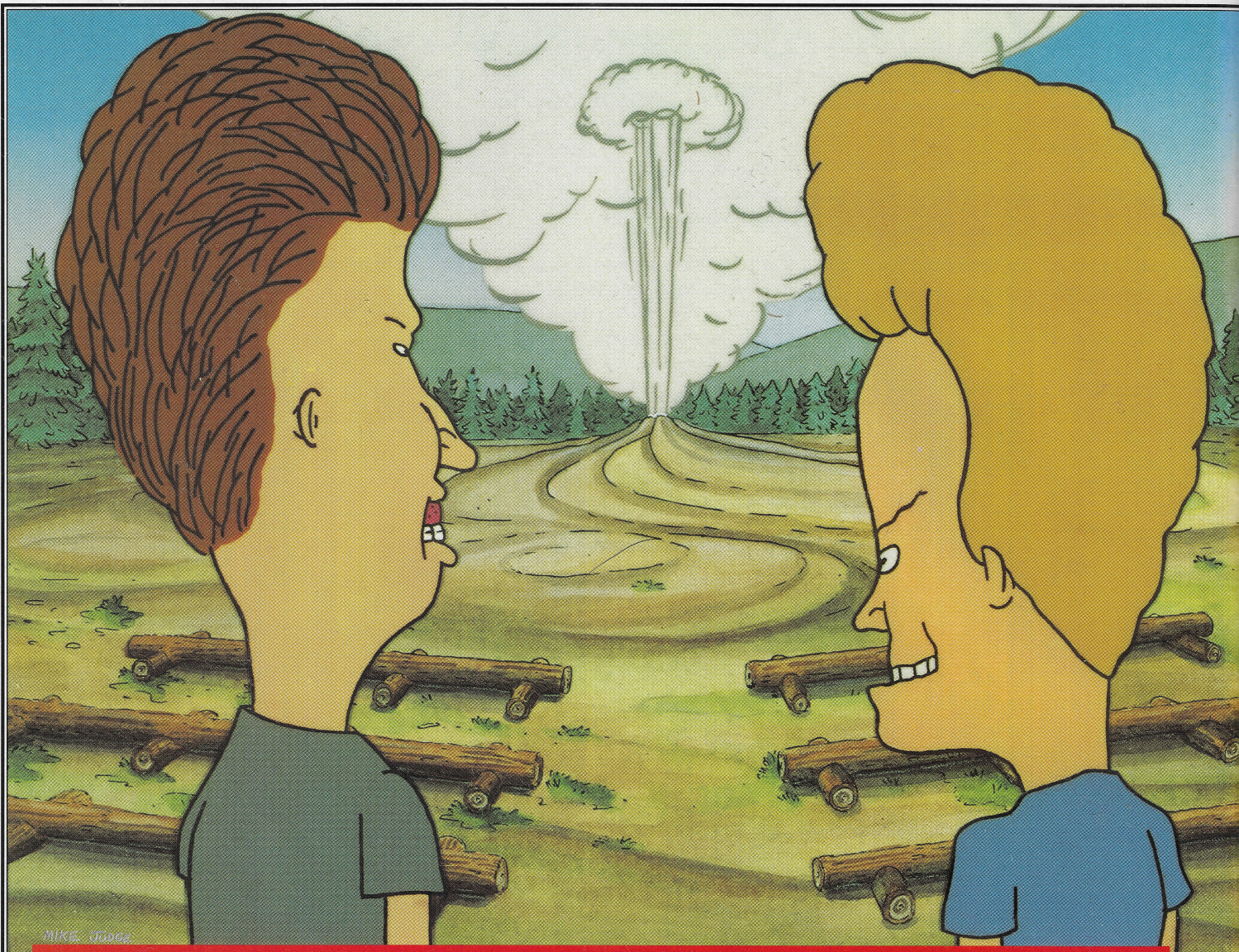
Beavis: Ow! I'm gonna kick your ass! Aahhhh!

(Butt-head knocks Beavis from his chair)

Butt-Head:
Huh huh.
Dumbass.



MIKE JUDGE



Judgement Day

By the fall of '92, plans were being made to make 35 episodes of the Beavis and Butt-head show. The rest is history. Mike does the voices for both Beavis and Butt-head, as well as all the other main male characters...



Mike Judge was born on Guayaquil, Ecuador on October 17, 1962 and grew up in Albuquerque, New Mexico. In

Albuquerque, Mike worked at many jobs including Jack In The Box, Whataburger, San Mateo Drugs and a paper route for the *Albuquerque News*. At Whataburger, Mike was employee of the month (June '79), however he was fired from Jack In The Box

for constantly eating french fries on the job. Mike went to University of California, San Diego where he received a bachelors degree in Physics in June of '85. In August of that year he began working for a government contracting company called S.S.A.I. that worked mostly on the F-18 electronic test systems.

Mike began to worry that he was working on instruments of death and destruction. He decided that, rather than bring death to

people he would rather just make them feel miserable, so he started by playing music for a living in 1986.

Mike moved to Richardson, Texas, a suburb of Dallas, in 1988. In 1989 he married Francesca Morocco who he had met at UCSD. By 1990 Mike was still playing music for a living, but he was getting tired of going on the road and being around drunk people all the time. In July '90 Mike quit going on the road and started playing music part-

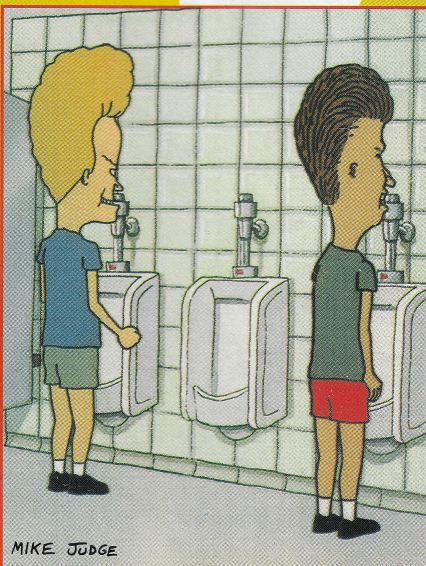


time and went to graduate school in Math part-time.

Mike had always wanted to go into comedy and film making but didn't know how to go about it. He didn't want to be a stand-up comedian. One night Mike went to the *Animation Celebration* at the Inwood Theater in Dallas. An animator named Paul Clarehout from Dallas had a short film in the show and they had some of his cels on display in the lobby (Mr. Clarehout was not there, just his cels.) It was then that Mike decided that making a cartoon could be a way to get into comedy. He became obsessed with making an animated film.

Mike went to the Richardson Public Library the next day, got a book on animation and taught himself how to animate. He bought an old Bolex movie camera and some cheap animation supplies. In June of '91, Mike finished his first animated film entitled, *Office Space* featuring a character called Milton – a disgruntled weird office worker. It took him about seven weeks to finish and he did all the voices and music as well as the animation. This film was about two minutes long. Mike finished another cartoon around the same time entitled, *Huh?* about a fat dumb guy watching a health food commercial on TV. Mike called information and got addresses of animation festivals, TV shows and anyone else he

could think of and started mailing out VHS tapes of the two cartoons. He didn't really expect to get any calls back but by August of that year, Mike had licensed *Office Space* to Comedy Central and *Huh?* to the Sick



and Twisted Festival of Animation. Mike's next film, *The Hinkey Problem*, also managed an appearance in the Sick and Twisted festival.

In December of 1991, Mike started work-

ing on a short cartoon called *Frog Baseball* with two characters called Beavis and Butt-head that he had lying around for about a year. He finished the cartoon in mid January '92 and it first played in the Sick and Twisted Festival in La Jolla, California on January, 17. By that time, MTV had become interested in Mike's work for their show, *Liquid Television* which featured animated shorts. Mike sent a tape of four cartoons he had done. Liquid Television accepted all of them and then Abby Terkhule, the executive producer of the show, decided he wanted to do more with Beavis and Butt-head. By the fall of '92, plans were being made to make 35 episodes of the Beavis and Butt-head show. The rest is history. Mike does the voices for both Beavis and Butt-head, as well as all the other main male characters in the show. He also wrote and performed the theme music.

In the fall of '93, Lorne Michaels became interested in Milton after seeing Judge's first film, *Office Space*. Mike did three more shorts featuring the character which have aired, along with the original *Office Space* on *Saturday Night Live*.

Mike currently lives in Austin, Texas with his... oh yeah, while all this was going on, Mike and Francesca had two daughters. Neither of them are allowed to watch their father's show.

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